

492

THE PHONO GRAM

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N I N T H N U M B E R

JANUARY

1901



PRINTED MONTHLY *for* THOSE INTERESTED IN PHONES, GRAPHS, GRAMS & SCOPES. DEVOTED TO THE ARTS OF RECORDING AND REPRODUCING SOUND.

OFFICIAL HANDBOOK *of* THE ORDER *of* THE PHONOGRAM.

Lists of New Records on pages 124 and 125.

The PHONOGRAM

SUBSCRIPTION THIRTY CENTS A YEAR
SINGLE NUMBERS, FIVE CENTS

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AN INSTRUMENT OF SATAN.

(Or perhaps the writer of this letter drank strong coffee before retiring ?)

The Winnipeg (Manitoba) *Free Press* prints the following interesting communication, which will be appreciated by those who have heard the machine :

“Sir—I would crave a small portion of your space to protest on behalf of a long suffering public against a new plague, which a too advanced development of misdirected genius has inflicted on the residents in the south end of the city. We have long borne with the wailing of our neighbors’ cats and the midnight howling of their dogs as merely the outpourings of nature’s promptings in their animal world. We have endured with patience the evil smell from the drains which a too economic corporation refuse to flush. We do not grumble at the Plutonic heat with which a wise destiny is wilting us. We accept all these things as inevitable and bare our backs to the rod, but surely we might be spared the GRAMOPHONE, which a mistaken kindness of heart, in the misguided desire of the owner for our musical education, allows to pour its harsh and unearthly notes into our unwilling ears. Truly one man’s meat is another man’s poison, but heaven forgive the sinner who wakes such evil thoughts in the minds of his neighbors as the owner of that GRAMOPHONE produces on these nights when the temperature alone is quite sufficient to remind us that there is a hell, without having to listen to the voices of the damned.

Owner of that instrument of Satan, torture us on Sundays, as it your wont, but let us sleep !

A MIDNIGHT SUFFERER.”

**ALBERT C. CAMPBELL.**

Albert C. Campbell, the subject of this brief sketch was born in Brooklyn in 1872. He made his debut in Philadelphia with the Manhattan Opera Co., and has travelled all over the United States with different musical organizations. His first Talking Machine record was made by Mr. Cal Childs of the Gramophone Co., but for the last two years he has sung almost entirely for the Edison Phonograph, not only as soloist but also with the Edison Male Quartette. He is the possessor of a fine clear voice of remarkable sweetness and purity, and his records are eagerly sought after. Among his best are "Sweetest Story Ever Told," "Oh Promise Me," "Nancy Lee," "Where the Sweet Magnolias Bloom" and "Love is Tyrant."

JANUARY 1901.

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ILLUSTRATED RECORDS.



MY DAD'S THE ENGINEER.



SHE WAS BRED IN OLD KENTUCKY.

HOW TALKING MACHINES ARE USED AT THE UNITED STATES CAPITOL BY THE OFFICIAL REPORTERS.

The casual observer, looking down upon a debate in the House from a vantage point in one of the galleries, might be puzzled for some time to discover any evidence of reporting in progress. He would see nobody writing at the so-called "reporters' table," which, as a matter of fact, is practically not used at all for such purposes by the official stenographers. After a bit, however, the stranger may notice that whoever may be speaking at any length, there is always to be perceived a man standing or sitting with note-book in hand not far away. This man, indeed, is one of the reporters, who for the time being is taking down everything that is said on the floor.

The task which the reporter is engaged in performing is one of the most difficult imaginable. Remarks are interjected by members here and there; there are frequent interruptions, and to a person unfamiliar with such scenes it is a veritable Babel. But the shorthand man must not miss a word, and the best he can do is to keep near the Congressman who has the recognition of the Speaker.

The strain is very great, but fortunately it only lasts for a few minutes, the official scribe limiting himself to one thousand words, which represent a page of the Congressional Record. He knows just about how many leaves of his notebook are required to make this stunt, and the moment he completes it he holds up his hand, another reporter, conveniently near, taking up the thread where he drops it. Having finished his thousand words, Number One hastens downstairs to a room on a floor below which is set aside for

the exclusive use of the stenographers. There he seats himself before a Graphophone, and dictates into it the "stuff" just recorded in his notes. So soon as he is through, an amanuensis transcribes it from the cylinders into clean print on a typewriter.

Meanwhile Number Two's place on the floor of the House has been taken by a third man, who picks up the thread of the discourse as soon as Number Two has finished. Then Number Two goes downstairs and dictates his thousands words into a Graphophone, and in this way the business steadily proceeds, the reporters succeeding each other in regular order. As fast as the matter is dictated from the notes it is converted into typescript, and thus the whole of it is ready for the printer within a few minutes after the close of the day's session. An assistant puts all of the "copy" together in proper order and hands it to a messenger who carries it on his bicycle to the Government Printing Office, four blocks away.

One department of the Government Printing Office, as large as the composing room of a big newspaper, is devoted exclusively to the Congressional Record. Indeed, the Record is "set up" and sent to press just like any newspaper, being delivered every morning to about nine thousand subscribers. Each representative in Congress gets twenty-two copies daily, while a Senator is entitled to forty-two. Anybody may subscribe, the price being a dollar and fifty cents a month; but the publication is not directly profitable to Uncle Sam, inasmuch as it costs \$125,000 yearly.—
From the Philadelphia Saturday Evening Post.



D. WORMSER.

D. Wormser, zither virtuoso, was born in Landau, South Germany, in 1850. He started to learn the zither at ten years of age, and even as a boy of twelve displayed such remarkable talent that he toured with a concert company. The Army claimed ten years of his life. Resigning in 1881, he returned to his favorite instrument, creating an entirely new style of playing. By playing the whole harmonic with his right hand the best piano and orchestra music became possible of rendition on the zither, which had hitherto been limited and for that matter is still with

the majority of players—to simple melodies. He has played before all the crowned heads of Europe and has also made a name for himself as a composer. His arrangements of classical music are known all over the world. He has been in this country for nine years, and has been playing for the Phonograph for the last four years. His records are well known and highly prized by all lovers of the Phonograph.

THE TELEPHONOGRAPH.

Brainerd H. Warner, Jr., United States Consul at Leipzig, Germany, in the consular reports, says that the "telephonograph," a new invention in which the German Postmaster-General, Von Podbielski, is much interested, is a combination of a telephone and a Phonograph for the purpose of recording messages received during the absence of the operator. This apparatus was invented by a Dane by the name of Paulsen. The person called up has only to hold the trumpet to his ear upon returning to the office, even after an absence of days, to receive the message. Many inventors have tried to effect such a combination, but all failed on account of the difficulty of transferring the message on to a wax cylinder.

Instead of a wax cylinder, Paulsen used a flexible steel band in his Phonograph, which is much simpler in construction than the Edison Phonograph. Messages are much more easily removed from the steel band than from

the wax cylinder. It is wound on two spools, moving quickly from one to the other, and comes in contact with a very small electromagnet, switched into the circuit, which affects the steel band in such a way as to record on it any sounds that may penetrate to the Phonograph. It is only necessary to cause the steel band to re-pass the magnet in order to have the sounds repeated. Each vibration of the electromagnet produces a corresponding vibration of the steel band. In order to remove a message from the steel band, a magnet is passed over the surface on which the message was recorded.

The tests recently made in the engineering department of the Copenhagen Telephone Company, whose service the inventor has recently entered, were surprisingly successful. Up to the present time, the apparatus records a song better than a spoken message ; but the latter is nevertheless quite clear, and the experts who have been making experiments in co-operation with the inventor declare that it is only a question of time until the telephonograph will repeat a message as clearly as it can be heard through the most improved telephone.—From the *Inland Printer*.

But the importance of the invention reaches much further. Through the use of magnetophonograph, it is possible to multiply the effect of the sound and to give the sound greater force. Thereby it is possible to greatly extend the lines of the present telephone system. The distances will become much greater.

There is still another advantage ; simultaneous conduction for several conversations through the same wire.—From the *London Mail*.



M. A. GUARINI.

This distinguished Tenor was born in 1865 in Mirabella, Eclano, Italy, of a noble family. In December, 1883, he was admitted to the Conservatory of Music of

Naples, where he studied with the celebrated Guercia.

In the year 1887, he made his first appearance in Foggia in "Traviata," with a very happy success, and after this, always with more and more success, has sung in all the first theatres on the Continent.

In the year 1891, he came to New York, where he made his first appearance in concerts of the famous Seidl, together with the celebrated Tavarý.

In the year 1894, he married the pianist De Cesare; and after touring in Europe for four years, returned to New York. His Singing and Piano Studio in Madison Avenue, is well known to New Yorkers.

His Phonograph records are of the very highest class and prove not only his devotion to his Art, but also his exceptional ability as a record maker.

THE DRUGGIST.

An *Easy One* in plain words for the Children.

See the bev-y of fair ones. Clarence has just treat-ed them to ice-cream-so-dy at five cents per and now he is drop-ping a nick-el in-to the Pho-no-graph to en-cour-age the drug-gist. The drug-gist looks sad. He is. I know him. Some people call him a pes-si-mist. Do you know what that means, lit-tle ones? A

N



N is for NICKEL

That's dropped in a slot

It makes music (and money)

For the druggist, I wot.

pes-si-mist is a man who will in-sist on wear-ing his coat in-side out if the lin-ing hap-pens to be shab-by. That just a-bout hits this par-tic-u-lar chap. He los-es mon-ey on ev-er-y glass of five cent ice-cream-so-dy he sells. He told me so and he has al-so told Clar-ence the same thing. That is why Clar-ence pa-tron-i-zes the talk-ing mach-ine. He is a friend of the drug-gist and does not want to see him go bust-ed. The drug-gist's name is Ar-thur. He told me once that he just came out with e-ven mon-ey on ev-er-y tune the Pho-no-graph play-ed. Wear and tear and in-ter-est and all that. But I am in the bus-i-ness and know bet-ter. I wot that he whop-per-eth. See the bot-tles on the shelf. They are la-bel-led Nux, Rhus, Sp. Cam, Bl. Vit, Lic, H₂O, Ip, Rhub, Etc. You have seen bot-tles like these in ev-er-y drug-store. They look pret-ty. Ar-thur keeps ci-gars too. He can keep on keep-ing them for all I care.

He told me once there was no mon-ey in ci-gars but I know bet-ter. That is, if he sells man-y of the kind he has, to oth-ers less dis-cern-ing than I am. Ar-thur told me once that his pre-scrip-tion de-part-ment was run at a dead loss. The sal-a-ry of his li-cens-ed clerk, the high price of drugs, store rent and all that took all his earn-ings. Hea-vens Ar-thur said I how do you man-age to keep a horse. On the dead qui-et O-pen-er, he whis-per-ed hoarse-ly, if it were not for the Pho-no-graph I would run be-hind ev-er-y week. So you see lit-tle ones that a sad ex-te-ri-or may con-ceal a mer-ry heart. Look out Ar-thur, some night a bur-glar will crack the mon-ey box of your coin-slot-mint and you will have to ad-ver-tise a bar-gain sale of Rhus and Ip and H₂O in order to break even. Af-ter all Ar-thur you are a good fel-low. Your Hun-ter, Wil-son and Pep-per bot-tles are all right and the size of your glass-es like-

wise. But, lit-tle ones, be ver-y care-ful not to ask for things un-less your par-ents send you for them. Good-bye Ar-thur. Watch your coin-slot mon-ey draw-er ver-y ver-y care-ful-ly.

WAS MUNCHAUSEN'S FROZEN HORN AFTER ALL A PHONOGRAPH?

Baron Munchausen tells the story of a coaching party in Russia meeting another vehicle on a very narrow road. The postillion blew his notes of warning into his horn. The weather was intensely cold; and, strange to say, not a sound could be heard.

On arriving at the inn where they were to pass the night, the horn was hung over a fireplace in the warm taproom. After a while the frozen horn thawed out; and the melted sounds were wafted through the room. "Ta-ra, ta-ra, ting-tang ta-ra," tooted the horn, a full two hours after the poor postillion had tried in vain to sound forth the road greeting.

The Phonograph has been aptly compared with Munchausen's frozen horn, the Record being the Solidified Sounds; requiring only the Sapphire ball and sensitive diaphragm to melt them into delicious harmonies after their imprisonment upon the waxlike surface of the Record.

AROUND THE WORLD WITH A KINETOSCOPE.

(Concluded from December Number.)

Pueblo comprehension. After three days of deep thought the town people reached the conclusion that they were willing to grant the concession provided the compensation could be made satisfactory. It took two days more to settle upon the sum of \$20 as the correct price. The \$20, all in good silver coin, had to be paid over before the Pueblos would even allow Mr. White to set up his tripod. At last all preliminaries were arranged. The dance began. White seized the crank and began to turn.

Kinetoscope cameras in those days were relatively crude affairs. The mechanism made a great clatter. It was too much for the nerves of the Pueblos. With one accord they dropped blankets and all other impedimenta and fled—fled for their lives. They hid behind rocks and adobe houses. Nothing could induce them to face that terrible camera again. White entreated, he expostulated, painful as it is to say so, he even went so far as to swear! but it was all to no purpose; the Pueblos would not risk their lives and their very souls in front of such a diabolical machine, and that was all there was about it. Mr. White left without any photographs; likewise without his \$20.

At other reservations he was more successful. He secured several thousand yards of pictures of all the curious incidents of ration day, dances and other events of reservation life.

Then he went to Mexico, where he photographed everything that could be persuaded or bribed into moving, for, of course, he wanted only moving pictures, from the Rio

Grande to the city of Mexico. He ended his triumphal tour with an exhibition of moving pictures in the castle of Chapultepec for the edification of President Diaz. The President was delighted.

When Li Hung Chang visited Grant's tomb in 1896 White was there with his kinetoscope. His machine secured circumstantial evidence that four of New York's finest were subjected to the unspeakable humiliation of carrying what in police lingo is known as a "chink," which being interpreted signifies that they carried the chair of the distinguished Chinese Statesman. Newspapers sympathized and condoled with the outraged policemen, but the disgrace never can be wiped out. Mr. White gave Li Hung Chang a private exhibition of the kinetoscope which so delighted the venerable statesman that the exhibition was repeated for Li Hung Chang and a select company of officials when White went to China soon afterward. This created such a sensation that the exhibition had to be repeated at the Imperial palace. But when the entertainments ceased and the photographer got down to business his troubles began. He wanted to photograph army drills. But the army never had been photographed, consequently there was no precedent for granting the desired permission. Therefore such a thing was not to be thought of. No self-respecting Chinaman would think of doing anything his ancestors did not do four thousand years ago. When White tried to photograph the rabble on the streets the same difficulty rose. Kinetoscopes were not in common use four thousand years ago, therefore, every pig-tailed citizen of the Celestial Empire felt it incumbent upon himself to prevent the use of kinetoscope cameras by any

means in his power. When White set up his tripod at Canton, hoping to get a street scene, he was mobbed with a whole souled energy that the Chinese only display when engaged in the pleasing diversion of killing foreign devils. He and his assistant fled for their lives. Fortunately they were near the British custom house, which they managed to reach after receiving bad bruises from stones and clubs. They were covered with mud and their instrument was broken. Captain Healy and his force at the custom house had a sharp encounter with the mob, but it was finally beaten off.

White concluded after this experience that he did not really want any Canton photographs and never had wanted any. He went to Hong Kong, where he trained as a sprinter before attempting to make any more photographs. Chinese prejudice was equally strong in Hong Kong and all other cities he visited, but by the means of strategy and phenomenal leg work he contrived to get some pictures. The idea of a voyage up the Yangtse-Kiang appealed to him, so he embarked upon a sampan. By this time he understood China well enough to take the precaution to embark with a large and well armed party. The sampan was scarcely under way when it was attacked by pirates. There was a sharp fight in which six pirates were killed and four of the sampan's crew were wounded. White made no effort to help defend the vessel. Instead he made a frantic rush for his camera, set it up and secured a hundred yards of pictures of the most interesting part of the fight.

From China he went to Japan, where he found the natives much less belligerent. Of course, the first thing Mr. White had to do was to give an exhibition at the Imperial

Palace for the benefit of the Mikado. The Mikado was enraptured. He gave Mr. White to understand that next to himself of course, he (White) was the greatest thing that ever happened. Naturally, after this White found his pathway strewn with roses. Officials sat up nights studying how they could arrange to give him everything he wanted and all the things he hadn't thought of.

While he heroically stood to his crank it became evident that the zealous officials were determined to have him photograph everybody and everything in the Empire. Then he fled South. He worked his industrious way through the Philippines, Siam and the Straits settlements and was headed for India when he was called home to photograph the Cuban war. He contrived to get to Santiago in time for the battle of San Juan, telegraphing on his way to Shafter to postpone the assault on San Juan until he could get his camera set up in a good place. Inadvertently he set his camera up directly in the path of a Mauser bullet, which seemed in a great hurry to get somewhere. The result was that both White and the camera were sent home for repairs.—From the *Brooklyn Daily Eagle*, Sunday, December 31, 1899.

NEVER HAD TRIED.

“Do you mean to insinuate that I can't tell the truth?”
“By no means. It is impossible to say what a man can do until he tries.—*Chicago Post*.”

POINTS PERTAINING TO THE USE AND CARE OF THE EDISON PHONOGRAPH.

By C. W. NOYES.

Introduction (continued)

(Commenced in December number.)

Then the person in quest of information will exclaim, "Oh I see."

What he really sees though, is vague; and only serves to mystify him the more.

The Phonograph is certainly a wonderful instrument, but the most wonderful part is its simplicity.

Much has been said and written concerning the fundamental principle embodied in the Phonograph; but the writer will endeavor to describe as simply as possible this principle, as an introduction to the chapters that are to follow; and the reader when he becomes acquainted with it, will be better able to follow the directions for the care of the machine and will also be in a position to use his reasoning powers to good advantage.

So much has been published regarding the early development of the Phonograph and the different types of machines which were used to further the experiments, that the writer will not attempt to detail them; but will take up the machine in its present state.

CHAPTER I.

All sounds produce vibration to a certain extent. We have often listened to the deep bass tones of a church organ and felt the floor quiver and vibrate under our feet from the intensity of the vibrations. This is heavy vibration and serves to illustrate the wonderful power of the sound

waves. If you place your finger tip upon the top of a piano while it is being played you will notice the different vibrations for the different tones.

No two sounds produce exactly the same vibrations ; and from this fact we are able to record the different vibrations and when reproduced they again assume the original tone. From this it will be seen that we must have first a means of recording the vibrations.

This instrument is the recorder and is composed of a

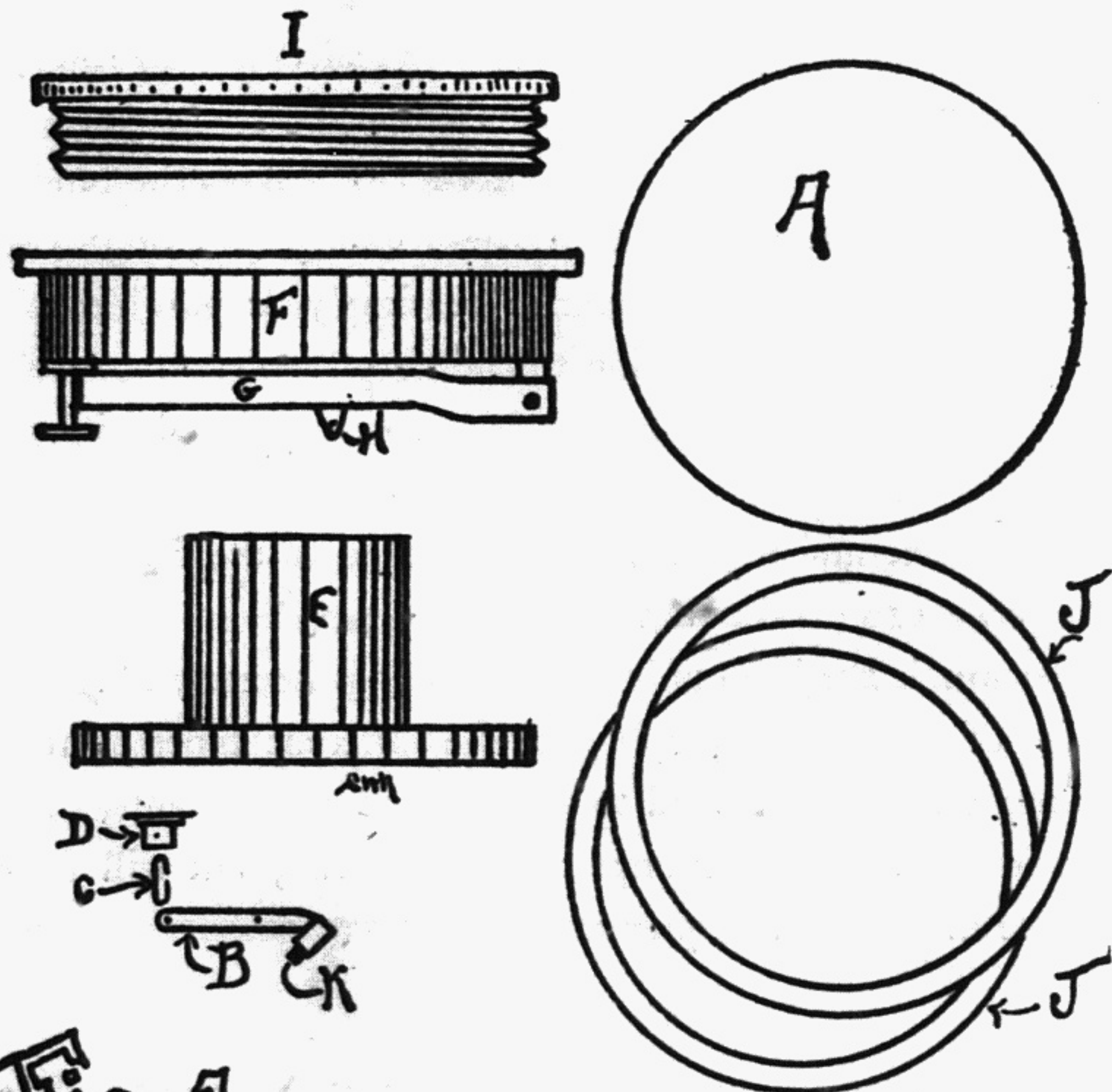


Fig. 1.

very thin disc of glass encased in a suitable holder. To this glass or diaphragm is connected by means of a wire, an arm which contains the cutting tool or recording stylus.

This arm is fixed, at about its center, to a lug projecting from a plate which in turn is hinged to the under side of the holder or cup.

Fig. 1 shows the different parts of the recorder. A is the glass disc or diaphragm. It is 13-16 inches in diameter and in thickness, anywhere from three thousandths to eight thousandths of an inch. This is contained in the cup F and is cushioned on both sides by the gaskets or rubber bands J J. The plate E is placed above the glass and is clamped in position by means of the threaded ring I. The sapphire arm B is pivoted to the lug H on the speaker weight G. This arm contains the sapphire point or cutting tool K. The sapphire arm B is connected to the glass by means of the wire link C and crosshead D; this being fastened to the center of the glass by means of a suitable cement.

Fig. 2 shows a cross section of the recorder after it is assembled. It will now be seen that any vibration of the glass diaphragm A will be imparted to the sapphire arm B.

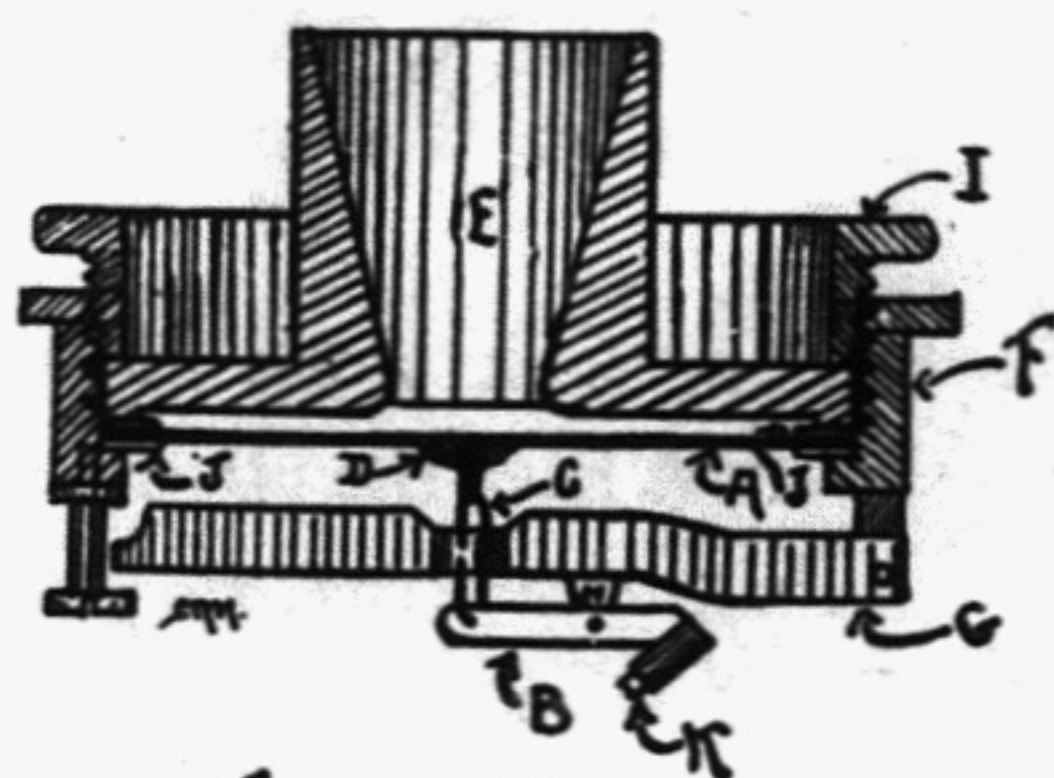


Fig. 2.

Let us now place upon the mandrel of the machine a blank cylinder and adjust the recorder to its surface by means of the speaker arm. This cylinder revolves and at the same time the speaker arm carrying the recorder is moved across the surface of

the cylinder by means of a threaded shaft (100 threads to the inch) which forms the shaft of the mandrel. As the cylinder revolves, the cutting tool K—which is

held down to its work by the hinged weight G (which weight allows for any deviation in the surface of the cylinder)—cuts a thread on the wax cylinder similar to that of the threaded shaft; that is, 100 threads to the inch. If the glass diaphragm is vibrated by any sound wave coming in contact with it, the cutting tool will also be vibrated and will indent the surface of the wax cylinder with a series of minute dots as shown in Fig. 3, A and B. Thus we have the sound vibrations registered or recorded; now let us reproduce them.

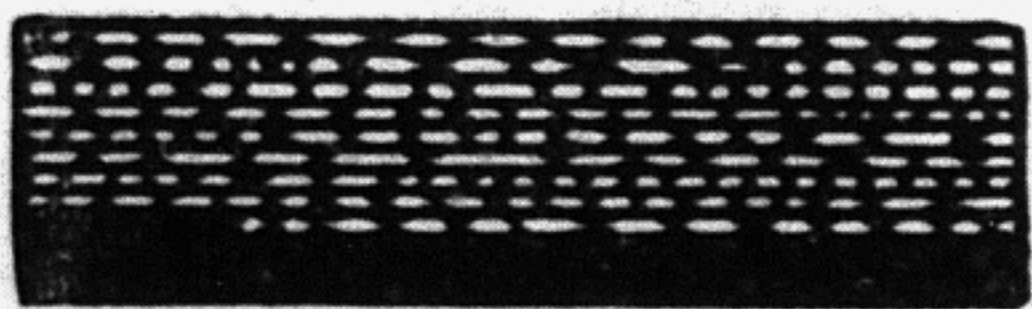


Fig. 3. A.



The reproducer is similar to the recorder except that in place of the cutting tool we have a sapphire with its point rounded so as to fit into the groove or thread which was previously cut by the cutting tool. This

rounded point, as it passes over the indentations, vibrates; and the vibrations are imparted to the glass diaphragm; thereby producing the same sound that was originally recorded.

Phonographs are operated by spring clock work motors or by electric motors. The spring motors have the preference on account of their lightness and for the fact that they are always ready for use.

The electric motor may be used either in connection with a storage battery or the 110 volt direct current and is the proper motive power where the instrument is to remain in one place and be used a great deal.

(To be continued.)

The PHONOGRAM

MONTHLY

SUBSCRIPTION:— THIRTY CENTS A YEAR

Advertising rates to be had on application.

The PHONOGRAM, No. 135 Fifth Avenue, New York

Published by HERBERT A. SHATTUCK for those interested in the arts of recording and reproducing sound. ¶ A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by him



¶ This month my Bird is a Raven; "Tut tut" I hear you say "who ever heard of a Red Raven!" Friends, I have; and most of *you* have, too. He is a very much advertised Bird and frequents bill-boards, railroad stations and many other public places, even if you do not find him in your Audubon. The Red Raven is very fond of a certain kind of mineral water, of which some of the attributes are "clear," "bright" and "sparkling;" "a hot article if kept cold" and "good for a headache and the blues."

Just the Bird I wanted for my January issue! So I have commenced the New Year right, with a bright and sparkling number of THE PHONOGRAM; a number that is a *hot one* and good for the blues—at least that is what my Red Raven promised me. He has spread himself on the front page you will note, and has also made it impossible to forget his color on pages 108 and 104. Also the pages of New Edison Records, numbers 124 and 125 will most certainly be read *this* month.

¶ Subscriptions commence always with current issue. Back numbers are out of print. They may be had of the Publisher for a short time for five cents the copy.

¶ I have received the following fonetic communication:
Editor of The Fonogram.

New York.

Dear Sir:—I notis that you ar reddy to anser questions in the Fonogram. Please explain why a large cylinder fonograf will speak louder than a small one.

Yours truly

E. B. Thornton,

Addison, N. Y.

¶ The reason for the increase in volume, lies in the greater surface speed at which the record runs. It is not because the record is of a larger size than the Standard Edison Record that the reproduction is louder, but because the groove cut by the recorder is somewhat longer than on the small record, and the same musical note, that is recorded on a small size record in say one revolution in seven inches of surface space, is engraved on a large cylinder (or on a small cylinder running at a higher rate of speed) in a much longer groove. This increased space allows the recording stylus to engrave the record with greater detail and minuteness, making the undulations more gradual between the elevations and depression. In reproducing this same record, therefore, the sapphire ball follows more closely the ups and downs in the groove. There are no sharp crests or hollows as in the groove on slow speed records. The reproducer ball is a tiny little bit of sapphire 40-1000 of an inch in diameter; yet, small as it is, on a low speed record it is more likely to jump from crest to crest, thus missing the intervening hollows altogether. The New Process Edison Records are made at a very much higher rate of speed than formerly, and their tone quality and volume are almost equal to the large records. In high speed records the reproducer ball follows every gradual ascent and descent on the entire length of the groove, thus reproducing, minutely and completely, all the sound waves recorded at the higher rate of speed. The reproduction therefore is more complete, and the tone qualities are consequently more natural and of very much greater volume.

(January Notes continued on page one twenty-six)

NEW EDISON RECORDS.

- | | | |
|------|--|--------------------|
| 7651 | Almost Persuaded <i>Sacred</i> | Chimes |
| 7652 | Give us just another <i>Lincoln Song</i> | Natus |
| 7653 | Pigeon on the Gate <i>Irish Reel, Bagpipe</i> | McAuliffe |
| 7654 | Believe <i>Sacred Song</i> | Fisher |
| 7655 | Shultz on Malaria <i>Talking</i> | Kennedy |
| 7656 | Waltz from Faust <i>Clarinet</i> | Tuson |
| 7657 | Cooie Ma Girlee <i>Banjo; from Messenger Boy</i> | Ossman |
| 7658 | Beyond the Gates of Paradise <i>Sentimental</i>
<i>song</i> | Madeira |
| 7659 | Waltz from Faust <i>Violin</i> | D'Almaine |
| 7660 | I Live Underneath <i>Comic song</i> | Favor |
| 7661 | Medley of Emmet's Yodles | Watson |
| 7662 | From Tropic to Tropic | Edison Band |
| 7663 | Columbia the Gem of the Ocean | " " |
| 7664 | The Coleville Coon Cadets <i>Song with</i>
<i>Orchestra accompaniment</i> | Collins |
| 7665 | Negro Recollections <i>Song with Banjo</i>
<i>accompaniment and Duet Chorus</i> | Collins |
| 7666 | San Toy Selections <i>Banjo</i> | Ossman |
| 7667 | Where have I seen that face before
<i>Comic song</i> | Favor |
| 7668 | Manzanillo <i>Mexican Dance, Mandolin Solo</i> | Siegel |
| 7669 | More Work for the Undertaker <i>Comic song</i> | Quinn |
| 7670 | When the harvest days are over <i>Sentimental</i>
<i>song</i> | Harlan |
| 7671 | I'm lookin' at you Liza <i>Comic song</i> | Denny |
| 7672 | The One I Love <i>Sentimental Duet</i> | Kelso & Biehling |
| 7673 | Is there anything else You'd like
<i>Comic Song</i> | Denny |
| 7674 | Hail to the Spirit of Liberty <i>John Philip</i>
<i>Sousa's latest march.</i> | Peerless Orchestra |
| 7675 | Rhoda and her Pagoda <i>Comic Song</i>
<i>from San Toy</i> | Favor |
| 7676 | Medley of Popular Songs <i>Duet</i> | Madeira and Harlan |
| 7677 | The Sentinel Asleep <i>Bass Song</i> | Hooley |
| 7678 | When the Birds go North again <i>Sentimental</i>
<i>Song</i> | Campbell |
| 7679 | Salome <i>Banjo Solo</i> | Ossman |

NEW EDISON RECORDS (*Concluded*)

7680	For Old Times sake <i>Sentimental song</i>	Mahoney
7681	Peace Forever March <i>Banjo Solo</i>	Ossman
7682	Whip-poor-Will song <i>Whistling Chorus</i>	Belmont
7683	Pickaninny Polka <i>Xylophone Solo</i>	Charles P. Lowe
7684	I left because I Love you <i>Sentimental song</i>	Harlan
7685	The tale of a Kangaroo <i>Comic song</i>	Dudley
7686	It's up to me <i>Comic song</i>	Favor
7687	You can't keep a good man down <i>Comic song</i>	Quinn
7688	The tick, tack, tocking, of the clocking on her stocking <i>Comic song</i>	Denny
7689	Wait <i>Sentimental song</i>	Frank Stanley
7690	The Mick who sent the Pick <i>Comic song</i>	Favor
7691	If you love your Baby, make goo-goo eyes <i>Coon song</i>	Collins
7692	Sarah from Syracuse <i>Comic song</i>	Denny
7693	Just because she made dem goo-goo eyes <i>Coon song</i>	Collins
12139	Kamarinskaia <i>Russian Song</i>	Borisov

NEW EDISON CONCERT RECORDS.

B 535	"Cindy" Two Step	Peerless Orchestra
B 536	At the Circus <i>Descriptive</i>	Edison Orchestra
B 537	Shultz on a Farm <i>Talking</i>	Kennedy
B 538	Shultz becomes a Dog Fancier "	"
B 539	Hail to the Spirit of Liberty <i>John Philip Sousa's latest success</i>	Peerless Orchestra
B 540	San Toy, Two Step	Peerless Orchestra
B 541	Chimes of Trinity	Chimes
B 542	Sand Dance <i>Piccolo Solo</i>	Mazziotta
B 543	Little Footsteps <i>Piccolo, with variations</i>	"
B 544	Columbia the Gem of the Ocean	Edison Band
B 545	Marching Through Georgia	" "
B 546	Medley of National Airs	" "

EDISON PHONOGRAPHS are the only kind worth having. EDISON RECORDS echo all over the world. Ask for the RED HAND kind.

(January Notes, continued from page one twenty-three)

¶ Here follows a further list of such *Edisoniana* as Mr. Openeer has in his library and which are accessible to Members of the *Order of THE PHONOGRAM*. For particulars see October Notes.

MAGAZINE ARTICLES.

The Phonograph and its Future by T. A. Edison,	
North American Review - - -	1878
The Perfected Phonograph by T. A. Edison	1888
Talks with Edison by Geo. P. Lathrop, Harper's	1890
Thomas A. Edison by Chas. D. Lanier, Review	
of Reviews - - - - -	1893
Edison and his Inventions by E. M. Fox, Scribner's	1879
A Night with Edison by Wm. H. Bishop, Scribner's	1878
The Telephone and the Phonograph	1878
The Real Edison by Theodore Waters, Ainslee's	1899

BOOKS.

The Phonogram, Vol. 1, Nos. 1—6. pub. by—H. A. Shattuck, 1900.	
The Phonogram (old series) Vol. A., Nos. 1-5 published by V. H. McRae.	1891
The Phonogram (old series) Vol. B., Nos. 6-12 published by V. H. McRae.	1891
The Phonogram (old series) Vol. C., Nos. 1-6 published by V. H. McRae.	1892
The Phonogram (old series) Vol. D., Nos. 7-12 published by V. H. McRae.	1892
The Phonogram (old series) Vol. E., Nos. 1-5 published by V. H. McRae.	1893
The Edison Phonographic News, Vol. 1., pub.	1894-5
The Edison Phonographic News, Vol. 2., “	1895-6
Edison and his Phonograph	J. Lewis Young.
History of the Kinetoscope	A. & W. K. L. Dickson.

¶ I understand that over in Brooklyn at Hyde & Behman's Adams Street Theatre a while ago, the management had some trouble with the leader of the orchestra, and brought

him to terms by saying that if he continued to be unreasonable they would put in a big Phonograph to play all the overtures and other music of that kind, thus ridding themselves of the annoyances of the musical union.

The leader concluded to hold on to his job, and Hyde & Behman have been enjoying comparative peace from that quarter ever since.

¶ The Phonograph seems to be beginning to cut a quite considerable figure in the amusement business. Word comes from St. Louis that Col. Hopkins is introducing songs sung by one of these machines with accompanying moving picture illustrations.

Thus the Colonel's patrons are enabled to hear all about home and mother without viewing the contortions of pallid young men with long hair and mournful visages.

¶ One man writes to me, from Bishop, Ill.: "I am using one of your Standard Phonographs which I bought of a Chicago firm about five months ago. I am very well pleased with the machine and all who have heard it speak very highly of it especially on account of its loudness. I often play over a Telephone line of about thirty miles in length that has on it about forty-five instruments, and it pleases *all along the line*.

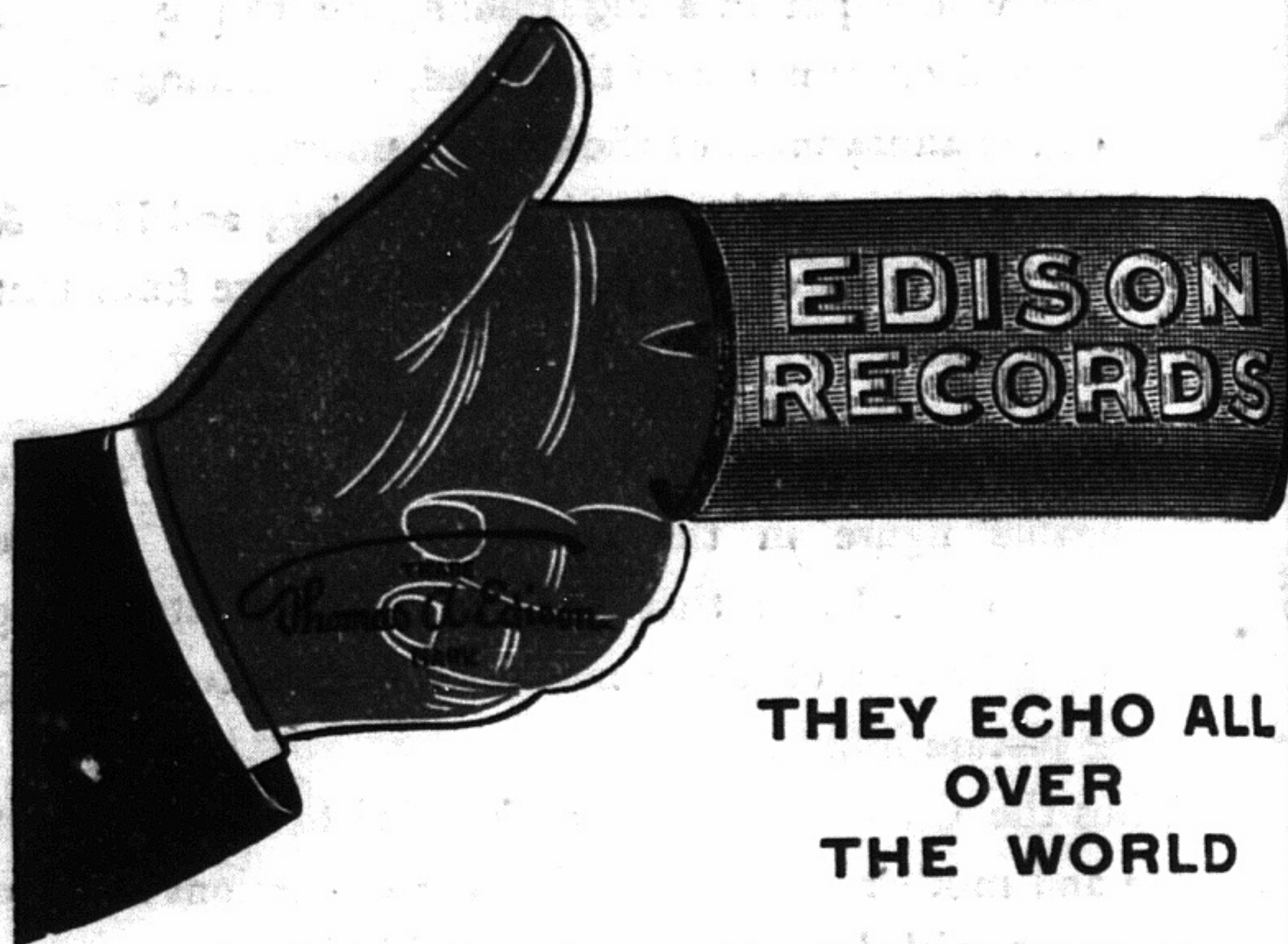
¶ Individual photo-drawings of the talent *i.e.* the different artists who sing and play for the Phonograph may be purchased of John Wright, 234 Union Street, Hackensack, N. J. To subscribers of the Phonogram these pictures are sent for inspection free of charge. Write for further particulars.—*Adv.*

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